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known to the New York public, and are so peculiar that it is difficult to define them. 'A Musical Party' is her principal production, and shows the heads of three young women, the size of life. One of them has a queer profile face, with the light falling full upon her head and throat and neck, upon which scarcely a degree of shadow defines the forms even about her small, half-averted eyes. A pink ear lies like a shell against her pale cheek, that has a surface soft as velvet, while coarse yellow hair is coiled in masses back from her head into the shadow. Looking at this strange and beautiful piece of colour, and examining the subtle arrangement and the curious hues everywhere full of meaning, the remembrance of Vedder and his mysterious people comes powerfully to mind. We should like to see more of this lady's pictures, but we imagine that, as they have so distinct a character, she cannot paint many of them. A

picture that grows into a live thing in the mind of the artist before it is interpreted into paint is usually only of occasional conception. Miss Cassatt has, besides this one, a very charming picture of a child, but it is by her 'Musical Party' that we must interpret this interesting artist.

There are many very bad pictures in this Spring Exhibition collection—more, we think, than we ever saw on the walls of our own Academy; but the good ones, and especially the great paintings by Allston and West in the permanent gallery, are so fine, that they alone would give great value to any exhibition.

In the Sculpture Gallery are some good works of Art, by Powers and other men; but one of the latest and most important additions to it is Mr. Story's 'Jerusalem.' This statue seems to us one of the best of the sculptor's works.

OBITUARY.

JOHN GRAHAM LOUGH.—The career of this sculptor, who died on the 8th of April, after a few days' illness, is one of no very unusual occurrence in the annals of artists of every description. Born, at the end of the last century, of humble parents, and with little aid beyond his own perseverance, energy, and ability, to achieve success, he raised himself to a very honourable position as a sculptor, though he may not have quite realised the expectations the painter Haydon entertained of his genius, and which he recorded in his "Life." Mr. Lough was the son of a small farmer living at Greenhead, near Hexham, Northumberland, and, when a boy, is said "to have followed the plough and sheared the corn." But even then he showed a taste for drawing, and yet more for modelling, "always making figures in clay with his brother," as he himself told Haydon. In due time he was apprenticed to a stonemason named Marshall, at Shotley Field, one of his earliest productions in the way of sculpture being an angel's head, with drapery, on a gravestone to the memory of "Jane, daughter of John and Ann Mayor," in the churchyard of the village of Muggleswick. Subsequently he went to Newcastle, where he found employment as an ornamental sculptor on buildings, among which was one erected for the Literary and Philosophical Society. We next hear of his finding his way to London on board a collier, the captain of which gave him a free passage. At the British Museum Mr. Lough studied the Elgin marbles, and made such progress that, in 1826, he ventured to send to the Royal Academy a bas-relief, 'The Death of Turnus,' from Virgil, which was accepted, though showing no very remarkable merit. A colossal statue, 'Milo,' executed at a somewhat later period, brought the sculptor into prominent notice, and called forth the warmest eulogiums from his friend Haydon. This was followed by a companion statue, 'Samson,' which and the 'Milo' the late Duke of Wellington gave Mr. Lough a commission to reproduce in marble: a cast of the latter figure is now in the Crystal Palace. In 1832 his famous work, 'Duncan's Horses' appeared at the Academy. Two years afterwards he went to Italy; there he remained four years, and executed several works for the Duke of Northumberland. At the family mansion of Sir Matthew W. Ridley, in Carlton Terrace, are no fewer than ten full-length marble statues by Lough, illustrative of characters in Shakespeare—his 'Ariel' is one of these; a series of very elaborate *bassi-relievi*, in marble, from "Macbeth," and "The Tempest," besides several groups in bronze, also from Shakespeare. Other works by him are: 'The Lost Pleiad,' 'Night's Swift Dragons,' from "A Midsummer-Night's Dream;" 'The Mourners'—a knight slain in battle, his

horse standing over him, and a female kneeling by his side, exhibited at Westminster Hall in 1844; the statue of the Queen in the Royal Exchange, placed there in 1845; a statue of Prince Albert in "Lloyd's;" a colossal statue of the Marquis of Hastings, erected over his grave at Malta; the monument of Southey in Keswick Church; a statue of Dr. Broughton, late Bishop of Sydney, in Canterbury Cathedral; 'Comus,' in the Egyptian Hall, Mansion House; and statues of Dr. Gilly, at Durham, Judge Talfourd, Sir Henry Lawrence, Sir John Lawrence, Lady C. Villiers, and others. In private life no artist has been more largely esteemed and respected. His personal friends were numerous, including many of the most famous men and women of the age.

EDMUND JOHN NIEMANN.—The death of this landscape-painter occurred suddenly on the 15th of April; he had for some time been in feeble health, and at the period of his decease was in the sixty-fourth year of his age. Mr. Niemann, as his name implies, was of German extraction; he was born at Islington in 1813, his father being a native of Minden, Westphalia, but settled in London, and engaged in commercial pursuits as a member of "Lloyd's," where the son was also occupied from the age of thirteen to about twenty-six, when the love of painting, which from boyhood had acquired a strong hold of him, induced him to relinquish business and follow Art as a profession. Mr. Niemann's first appearance in the Royal Academy as an exhibitor was in 1844, and from that year until quite recently his works have been constantly before the public.

SAMUEL FERRIS LYNN.—The death, at the age of forty, of this Irish sculptor took place suddenly in Belfast on the 5th of April. In early life he studied architecture in that city under his brother, Mr. W. H. Lynn, at the same time attending the school of design there. Subsequently he determined upon sculpture as a profession, came over to England, entered the schools of the Royal Academy, and there made such progress that he early obtained a silver medal for a model from the antique; in 1857 a silver medal for the best study from the life; and in 1859 the Academy gold medal for the best historical composition, the subject given being Achilles and Lycaon. From the year 1857 up to 1875, Mr. Lynn, who had long resided in London, was a constant exhibitor at the Royal Academy of poetic and portrait statues and statuettes, and very frequently of busts. He executed a statue of 'Evangeline,' as Longfellow describes her, "seated by some nameless grave."

NOTES.

PREHISTORIC ART.—The German Expedition, which commenced the exploration of the famous site of Olympia about eight months ago, has already made discoveries of extraordinary interest; and, as it is known, from the very elaborate description of Pausanias, that the whole neighbourhood was crowded with edifices and public monuments, and as it is ascertained that every part of the plain of Altis is thickly covered with alluvial deposits, there is every reason to believe that the discoveries in future will be far richer. Mr. Newton, of the British Museum, has visited the scene of the explorations, and has written to the London *Times* an account of his observations. The ground adjacent to the great tem-

ple has now been explored for some distance in the direction of Alpheios. "Here lie the inscribed bases of several public monuments, the positions of which have been noted by Pausanias, and interspersed are the drums and capitals of the mighty columns of the temples lying just as they must have fallen, having been evidently thrown down by an earthquake. Intermixed with these ruins were fragments of the sculptures in the eastern pediment which were attributed by Pausanias to Pæonios, of Mende, the contemporary and, as some think, the scholar of Phidias." There is also a fair hope of recovering some of the sculptures of the western pediment, which, according to Pausanias, were the work of

Alhumes. The writer thinks that of the antiquities hitherto discovered certainly the most valuable as a work of art is the statue of Victory by Pæonios, which Pausanias notes as standing on a column near the temples of Zeus, which bore a dedicatory inscription of the Messenians, and which inscription has been found on one of several triangular blocks near the temple. The statue of Victory is headless, armless, without wings, and otherwise mutilated; but the attitude must have been that of just alighting after a flight, and poised on the right foot. The movement is beautifully expressed, and the curves of the clinging and flying drapery admirably adjusted and executed. Traces of real colour appear on the inside of a fragment of drapery, and the girdle has been of metal. The sculptures of the eastern pediment are likewise greatly mutilated, and cannot as yet be identified in detail. These consist of nine torsos, or little more than torsos, sometimes less. In style they differ so greatly from the Victory that it is difficult to believe they are by the same artist. The drapery, in particular, is very coarsely executed; still, the action of the figures seems to have been conceived in an original and forcible manner; and, assuming them to have been well composed, the effect of the whole, when seen from below, and judiciously enhanced by colour, may have been very striking. Mr. Newton comes to the conclusion that Pæonios furnished the design for this pedimental composition, but that the execution of the several figures from his models was left to Peloponnesian artists, whose training had not been sufficient to enable them to reproduce in marble the subtleties of Athenian art. This view is confirmed by the occurrence of similar characteristics in the metopes now in the Louvre, which were brought from Olympia by the French in 1828.

ROYAL ACADEMY.—The four new Associates of the Royal Academy are Mr. G. A. Story and Eyre Crowe, figure-painters; Mr. J. M. W. Oakes, landscape-painter; and Mr. W. F. Woodington, sculptor. The Academy says that the results of the election will not be very intelligible to the public, nor were they altogether anticipated even by those who are deemed responsible for them. In one case only could the election have been confidently predicted. "Mr. Story, apart from his qualifications, which are no doubt sufficient, has long been the accepted candidate of a particular school who held a position in the councils of the Academy that may be compared to that which the Home-Rule party enjoys in the House of Commons. Without possessing an actual majority of the votes, they are able, to a certain extent, to control the choice of the elective body, and their favour is, therefore, almost a necessary condition of success. But, besides this party, there is, we believe, another, equally persistent but not equally strong, and the conflicts of these opposing armies, if they do not add weight or dignity to the decisions of the elective body, at least introduce a pleasing element of excitement and uncertainty into proceedings that might otherwise be dull. The election of Mr. Eyre Crowe cannot be surrounded with these romantic incidents, for, looking at the acknowledged talents of the artist, it is not to be regarded as in any sense surprising; but the two other gentlemen who have had honours suddenly thrust upon them are perhaps not more astonished at the result than the members of the Academy themselves. We do not hint in either case that the honour is not entirely deserved; but Mr. Oakes, who is now, we believe, well advanced in life, and whose talent was ripe for recognition years and years ago, must regard it as a piece of grim humour that he should at last be deemed worthy to enjoy the juvenile and probationary rank of Associate. Mr. Woodington once held an official position in the Academy, and he is therefore perhaps better able to understand the little ways of the institution and more prepared for the unexpected favours that it distributes. But possibly it was the intention of the Academy in this election to perform a sort of penance for former neglect. Ten years ago they proposed an increase in the associateship which was never carried out, and perhaps in electing Mr. Woodington and Mr. Oakes they have only striven to do what they would have done ten years ago if they had done anything at all." At the Royal Academy banquet Sir Francis Grant said that the Academy had resolved to elect six other Associates.

GÉRÔME'S CHARIOT-RACE.—The latest important work from the studio of Gérôme, and the last picture added to the collection of the late Alexander T. Stewart (it arrived in New York a few days before the rich merchant's death, when he was too ill to see it), is a large painting, about four feet by six, representing a Roman chariot-race. As this work has never been exhibited either in the Old World or New, some account of it may be of interest to our readers. This superb specimen of the artist's archaeological skill is not unlike, in its mastery of an immense amount of detail, Gérôme's 'Gladiators,' for the past two years one of the most striking works in Stewart's gallery. Eight chariots are represented, each drawn by three horses, and the contest is taking place in the Circus Maximus, in the presence of thousands of spectators, with the warm sunshine lighting up their bright-coloured mantles of varied hues.

The chariots are in the act of turning, amid clouds of dust, the end of the course presented to the spectators of the picture, and there is a wild and fierce *mêlée*. The struggle and confusion are powerfully painted, and in a manner worthy of Delaroche's favourite pupil. Perhaps fault might be found with this work that it does not, owing to the dust and the large number of horses and chariots, represent the race with the same distinctness that characterises Wagner's representation of the same subject. It is, however, a noble picture, and worthy of the artist whose works, Meissonier's excepted, command higher prices than those of any other living French artist.

THE NATIONAL GALLERY.—The trustees of the National Gallery have selected ninety-four pictures from the four hundred and three works bequeathed to them by the late Mr. Wynn Ellis. There are fourteen Flemish pictures by Memling, Quintin Matsys, J. de Patinier, Rubens, old Teniers, Teniers the Younger, Vanduyck, Dirk van Deelen, and Gonzales Coques, G. Coques, Jan Nyet, and Cornelius Huysman; fifty-six Dutch pictures, by Poelenburg, Jan Both, Albert Cuyp, Jan Vander Cappelle, Isaac Van Ostade, Gerard Douw, A. Vander Meer, G. Metz, J. Wynants, P. de Koning, Ph. Wouvermans, Jan Wils and Wouvermans, N. Berchem, Paul Potter, Zonde Roeter, Karel Dujardin, Jacob Ruysdael, Vander Heyde, W. Vandervelde, A. Vandervelde, Hobbema, Schalcken, Backhuizen, Van Huysum, Walscappelle, and Van Os; four German pictures, two small portraits ascribed to Hans Holbein; Elsheimer and Sir Peter Lely; sixteen Italian pictures, by Fra Filippo Lippi, Pollajuolo, 'Apollo and Daphne'; Raphael, a *replica* of the Bridgewater Madonna, Giorgione, Paul Veronese, Sebastian del Piombo, Titian, Canaletto, including the large picture of the 'Scuola di San Rocco, with the Maundy-Thursday Procession to St. Mark's'; Ferdinando Bibiena, 'The Teatro Farnese at Parma'; Salvator Rosa, and Carlo Dolce; three French pictures by Claude and Greuze, two heads of girls; a large Flemish or Spanish landscape signed "D. D. V.," 1662, and ascribed to Velasquez. It is thought that some of the attributions may have to be revised.

STATUES OF GERMAN SHOEMAKERS.—A wealthy shoemaker of Bremen has recently decorated the front of his house with life-size statues of the three most celebrated shoemakers in German history. The first of these was St. Crispin, the patron of the shoemaker's craft; the second was the brave Hans von Sagen, who, in 1370, turned the tide of the great battle of the German orders against the heathen Lithuanians by bearing the imperial standard right into the midst of the enemy; and the third was Hans Sachs, the well-known shoemaker and Meistersinger. These figures have been executed by Herr Kropp, a sculptor of repute in Bremen, and are said to be very characteristic works, resembling in many respects the productions of the old Nürnberg masters. Hans Sachs is represented in the leather apron of his calling, but with a book in his left hand, and a face expressive of mischievous humour; St. Crispin as a saintly personage, who yet does not disdain the smell of leather; and the patriotic Hans von Sagen bearing the victorious standard, but with a wooden leg, the price he paid for his courage.

NATIONAL ACADEMY OF DESIGN.—The annual election of the National Academy of Design took place on Wednesday evening, May 10th, and resulted as follows: President, Daniel Huntington; Vice-President, William Page; Corresponding Secretary, T. Addison Richards; Treasurer, E. D. E. Greene. The Academicians-elect are: Mr. James D. Smillie, landscape-painter; Edward H. May, figure-painter; and William Magrath, landscape and figure painter. Of the associates-elect, Alexander Lawrie is a figure painter, and Oliver J. Lay a portrait-painter.

DECORATIVE ART.—M. Signol, after twelve years' labour, has recently finished the last two of his grand wall-paintings in the transepts of the Church of St.-Sulpice, in Paris. These represent 'Christ leaving the Tomb' and 'The Ascension of Christ.' They are nine metres high and five wide, and are spoken of by French critics as being among the noblest achievements of modern French Art.

ART IN VIENNA.—The Historical Exhibition of the Imperial Academy of Arts in Vienna, which was announced to be opened on the 15th of next October, has been postponed until the 15th of March, 1877.

IN our illustrated article on the Centennial Exhibition, in the first portion of the number two errors occur that we wish to correct. The firm name of the pianists is Decker Brothers, and not Decker and Brothers, under which term inferior pianos are forced upon the public by irresponsible persons. The other error is corrected by the American Wood Company, who assure us that wood-carpeting did not originate in Europe, as we assert, but in this country.